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THE NEWSLETTER OF THE FRIENDS OF THE THOMAS FISHER RARE BOOK LIBRARY

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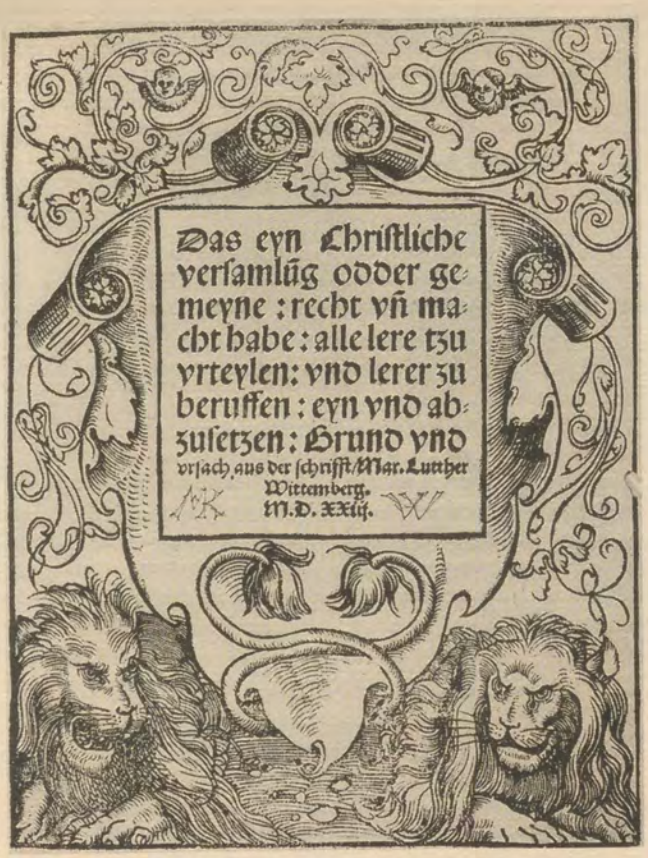
Leander van Ess and the 'Precious Foundation'

In 1838, in the City of New York, Dr. Thomas McAuley, the Founding President of the New York Theological Seminary (which soon after became Union Theological Seminary) described the foundation collection of his new Protestant institution of higher learning as a benign act of Providence: 'How little did the monks of St. Mary, how little did the King of Prussia think, that they were treasuring, and preparing for this western world, so precious a foundation for the Library of the New-York Theological Seminary!' He had, in fact, performed an act of faith, for during the financial panic of 1838 the very existence of the Seminary was in doubt owing to unredeemed pledges of support. To spend five thousand dollars, underwritten by a loan and secured by a mortgage on the books themselves, to purchase a collection of some 14,000 volumes collected by a Roman Catholic priest in far-off Paderborn in the Kingdom of Prussia, required a steadfast belief in the future of theological studies in the United States of America.

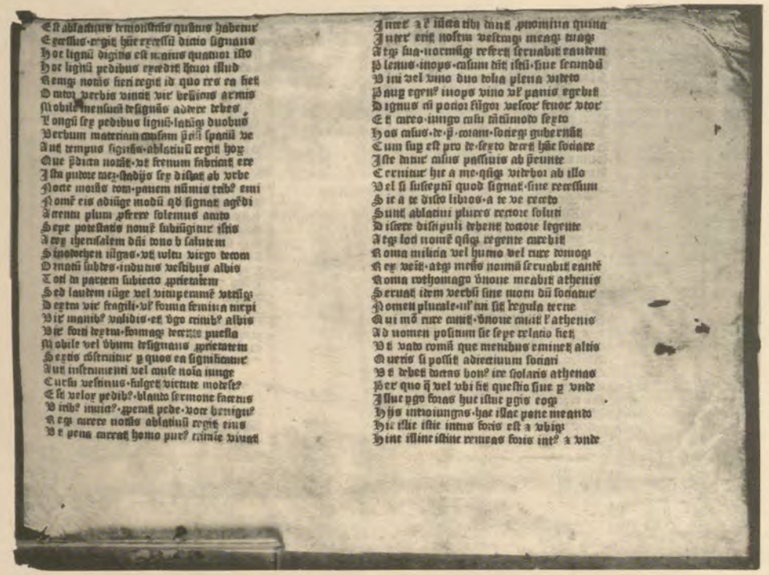
This acquisition was also a prescient gesture in the history of institutional collecting in North America. At a stroke Union Theological Seminary acquired some five hundred incunables, giving it the largest collection in the western hemisphere, and several dozen medieval manuscripts. Its library became at its outset the largest theological collection in the country and did not, unlike so many other institutions of its kind, rest on its laurels. Today the Burke Library contains the largest research collection of theology in the world.

Leander van Ess is not a household name, except to those who have studied the life and bibliophilic activities of Sir Thomas Phillipps, the greatest collector of manuscripts in recorded history. In 1824 he bought from van Ess a collection of 367 Western manuscripts, seven Arabic manuscripts, 935 incunables, and 42 early printed Bibles. That by 1838 the German theologian was able to supply another collection of the size and quality of Union Theological Seminary's purchase indicates collecting acumen of a high level indeed.

Johann Heinrich van Ess was born in 1772 in Warburg to a family of affluent respectability. He attended a Dominican school and then entered the Benedictine monastery in Marienmünster, where he took his vows in 1791, becoming Brother Leander. He became a priest in 1796 and was assigned to a country parish where he had time to pursue an intense study of church history. Although he became increasingly estranged from monastic life, at a time when the German monasteries were being dissolved, he continued at Schwalenberg until 1812. He had realized that his rural congregations did not read the Bible, either because it was in Latin, or available vernacular editions were too expensive, and thus, with his cousin Carl, he published a cheap German edition of the New Testament in 1807. It differed from other editions of the period by not including notes and glosses, and could be used by both Catholics and Protestants. It proved popular, and van Ess became a major Bible distributor, the New Testament surpassing half a million copies by 1824. In 1812 he became a preacher in Marburg, where his congregations included both Catholics and Protestants, but his theological style was less popular with the church hierarchy. In 1822 he moved to the Protestant city of Darmstadt, in part because his New Testament translation had been placed on the Index of Prohibited Books. He began a translation of the Old Testament, but, because his health failed, it was not completed until 1836 by a student. In 1829 his Bible distribution agency in Darmstadt was closed and he devoted some years to attempting to sell his library, which he finally accomplished in 1838. His complete edition of the Bible appeared in 1840, and he retired to live with the family of his nephew in Affolterbach where he died in 1847.



From Case 6: The German Reformation. One of the pamphlets by Martin Luther.



Left: From Case 2: Incunabula. Alexander de Villa Dei. Doctrinale. *Prototypography from the Netherlands. Before June 1463. Right: From Case 3: Manuscript and Print. Johannes Andreae.* Arbor affinitatis. *German. 1483.*

Leander van Ess was very advantageously placed for someone who wished to form a great library. The dissolution of the monasteries and the disruption caused by the Napoleonic wars meant that large quantities of early books and manuscripts flooded the market at prices which were cheap even by the standards of the time. He was not, it seems, a bibliophile, at least by the conventional standards of Dibdin and other commentators, for, essentially, his was a scholar's collection, formed for use and not for ostentation. He was accustomed to dispose of books and manuscripts when necessary, as in the transaction with Phillipps, and he gave books away, but his core collection was that listed in the Catalogus A that came to Union Theological Seminary. This was his working library, which contained works on church history, patristics, religious orders, canon law, local history, Bibles, pastoralia, moralia, philosophy, and general theology of all kinds. These were the tools of his trade. He had a second catalogue for incunables and a third for manuscripts. His impressive collections of Luther and Reformation pamphlets formed a separate section, and some of them are displayed together in the exhibition.

For the exhibition, which is now on display in the Thomas Fisher Rare Book Library, Professor Milton McC. Gatch, the Director of the Burke Library at Union Theological Seminary, chose items from all of the sections of the van Ess library and arranged them thematically. All the books and manuscripts shown in the original exhibition in New York are described in the handsome catalogue which accompanies the exhibition (it is available for $50.00), but not everything could be displayed at the Fisher Library because of space constraints. The sections include the works of van Ess, manuscripts, incunables, monastic libraries, combined texts of manuscript and print, Bibles, liturgy, the German Reformation, and historical sources.

Perhaps the most exciting individual item is a piece of Dutch prototypography, a bifolium printed on vellum of the 32 line text of Alexander de Villa Dei's *Doctrinale* which was contained in the binding of a manuscript of Albertus Magnus. This discovery, which has been dated 'before June 1463' by Paul Needham, is described by him in an important essay in the catalogue, where he discusses the importance of contextual evidence (the paper of the manuscript, the binders' tools, etc.) in assigning the date.

The van Ess exhibition has been shown in New York, Mainz, Paderborn, and now Toronto. It will travel from here to Dallas. Its venue in Toronto seems particularly appropriate because of the traditional strength of the University of Toronto's academic programmes in Medieval and Reformation and Renaissance Studies. At the opening on September 16th many of the scholars in those fields and other friends of the Fisher Library gathered together to hear brief speeches by Professor Gatch, Holland Lee Hendrix, President of Union Theological Seminary, and Carole Moore, the Chief Librarian, and to toast the memory of Leander van Ess and the noble cause of research collections.

Richard Landon, Director
Thomas Fisher Rare Book Library

Exhibitions 1997 ~ 1998

All exhibition openings begin at 5:00 pm.

10 September – 19 December

'so precious a foundation'
The Library of Leander van Ess

19 January – 10 April

Experiencing India
Exhibition Opening: Thursday 22 January

27 April – 10 July

Radicals and Revolutionaries: the History of Canadian Communism from the Robert S. Kenny Collection
Exhibition Opening: Friday 1 May

Fenton Proof of Sourdough *Another Link*

The Thomas Fisher Rare Book Library recently acquired a rare proof copy of *Songs of a Sourdough* (1907), the first book of verse by Robert W. Service (1874-1958). Few manuscripts and very little pre-publication material survive for any of Service's books, and the complex history of *Songs of a Sourdough* makes material relating to it especially interesting. The fact that the proof originally belonged to Alice Freeman (1856-1936), a journalist who wrote under the pseudonym Faith Fenton, adds to its interest as it forges a link between these two writers of the Klondike gold rush.

Alice Freeman developed a full-time career in journalism while working as a teacher in Toronto.[1] She dedicated herself solely to writing in the early 1890s after nineteen years balancing the two careers, and in 1898 accepted an offer to cover the stampede to the Klondike gold fields for the Toronto *Globe*. Fenton travelled north that spring with the five members of the Victorian Order of Nurses who accompanied the Yukon Field Force, and arrived in Dawson early that autumn. Her work in the Yukon introduced her to John Brown, physician to the territory's commissioner, William Ogilvie, and secretary to the territorial council. Freeman and Brown were married on 1 January 1900 and lived in Dawson for almost five years until Brown accepted a position at the Toronto General Hospital. The couple moved south late in 1904. Fenton's career as a journalist had simmered following her marriage, but on her return to Toronto she discovered that her reputation as a journalist had not diminished. She continued to submit the occasional article to magazines and newspapers.

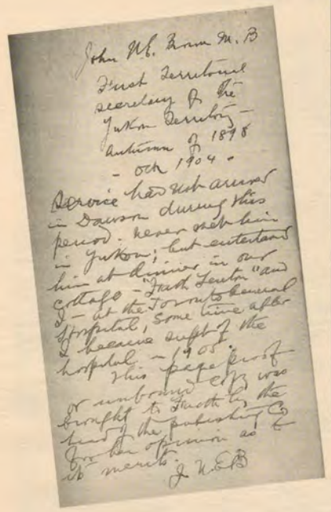
The appointment of Robert W. Service to the position of paying teller at the Bank of Commerce in Whitehorse was imminent as the Browns prepared to leave the Yukon.[2] Service's own career as a writer had started as he grew up in Glasgow, and continued following his emigration to Canada in 1896. During his first winter in Whitehorse, Service wrote several poems and ballads full of enthusiasm for his new locale. "The Spell of the Yukon," for example, was written one day while on the cliffs above Whitehorse.[3]

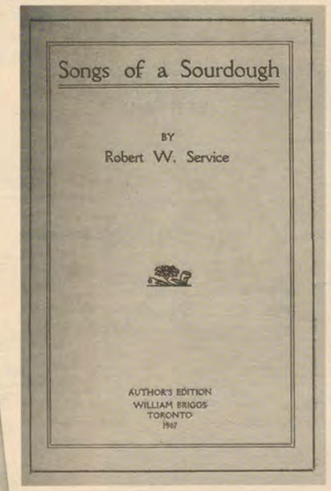
By autumn 1906 Service had written enough poems that he considered selecting a few and having them printed as a Christmas keep-sake.[4] Service's choice of publisher belies his stated intent, however. The press at the Whitehorse Star was perfectly capable of printing whatever he wanted, but Service instead sent his manuscript, via his father, to the Methodist Book and Publishing House in Toronto. The package arrived on the desk of book steward William Briggs at the end of November.

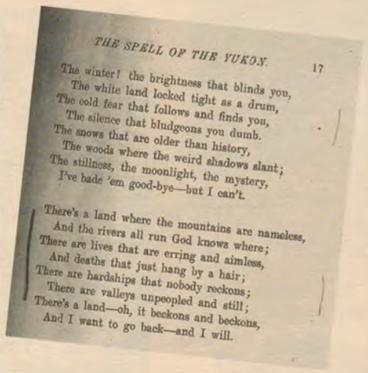
On 7 December 1906 Briggs gave the order to print the collection at the author's expense in an edition of 500 copies. The manuscript, however, came to the attention of book editor Edward Caswell, and John McClelland, head of the house's library department. They concluded that the book had commercial potential, though Briggs was worried that the moral tone of the verse, much of it set in the rough language of the labourer, might tarnish the reputation of the house. The decision was finally made to take the book on, but the first printing retained the words "AUTHOR'S EDITION" on the title page as a hedge against any negative criticism. The words limited the house's liability in the event of poor reviews. Ultimately, the book garnered enough orders before its official publication on 4 June 1907 to require a second printing of 750 copies.

Galley proofs of the initial printing were ready by mid-January. Salesman Russell Bond was entrusted with the task of pitching the collection to booksellers in Western Canada, but since copies were not yet ready, he was given a set of the corrected galley proofs, which he took with him and read to all who would listen. A set of these is also at the Thomas Fisher Rare Book Library.

Initial copies of *Songs of a Sourdough* were ready by the beginning of February, and one of the first reviews of the






THE SPELL OF THE YUKON. 17
The winter! the brightness that blinds you,
The white land locked tight as a drum,
The cold fear that follows and finds you,
The silence that bludgeons you dumb.
The snows that are older than history,
The woods where the weird shadows slant;
The stillness, the moonlight, the mystery,
I've bade 'em good-bye—but I can't.
There's a land where the mountains are nameless,
And the rivers all run God knows where;
There are lives that are erring and aimless,
And deaths that just hang by a hair;
There are hardships that nobody reckons;
There are valleys unpeopled and still;
There's a land—oh, it beckons and beckons,
And I want to go back—and I will.

Left: A note by John Brown on the book's front endpaper. Centre: Title page from the proof copy of Songs of a Sourdough *(1907). Right: Lines alongside two stanzas in "The Spell of the Yukon", possibly made by Faith Fenton.*

collection appeared in the *Canadian Courier* on 23 February 1907.[5] Twenty copies were also sent to Service on 26 February. But the copy acquired by the Thomas Fisher Library was probably not one of those sent out to reviewers at the first of the month. Wrapped in plain, buff paper, the leaves are slightly larger than the copies available at booksellers. Moreover, several differences in the text confirm that this copy was printed after the galley proofs but before the review copies distributed in February 1907.

One poem that appears in both the galley proofs and Fenton's proof is "The Spell of the Yukon". The latter includes corrections made in the galleys, such as the elimination of a capital 'F' in "fear" in the first stanza on page 17, and the correction in the second stanza of "are" (the galley proofs printed it as "ar"), but corrections were still being made. The fifteenth line of "Comfort," for example, prints "shadwos" for "shadows" in Fenton's copy; the error is corrected in the final text.

The most notable variations occur in the layout of the poems. The ninth page in Fenton's copy, for example, begins "Long have I waited and lonely, shunned as a thing accurst". When the final copies were printed, however, this line was the fourth from the bottom of page 8, and subsequent lines shifted accordingly. Similarly, the three stanzas of "Comfort" occupy cramped quarters on page 79 of Fenton's proof. They were spread over two pages in the final text, the third stanza being moved to a second page.

This evidence indicates that Fenton was given *Songs of a Sourdough* as the final changes were being made, possibly even as Briggs was trying to decide whether or not to issue the book with the words "AUTHOR'S EDITION". According to a note by John Brown on the book's front endpaper, the collection was given to Fenton "for her opinion as to its merits". The facts suggest something more than a literary review. That Fenton was consulted at this point highlights the authority she was considered to have on literary matters pertaining to the Yukon, as well as the length of time it took Briggs to dispense with fears concerning the book's moral tone.

Fenton's opinion of the literary quality of the collection is unknown, but it is significant that of the few marks made in the text, there are lines alongside two stanzas in "The Spell of the Yukon". Whether these were made by Fenton is not known, of course, but they suggest that she may have regarded these as striking a genuine chord. Fenton, having been in the Yukon during the gold rush, would have been an appropriate reviewer, and perhaps responded to what so many other readers found appealing in the verse. She does not appear to have published a review of the collection.

Service and Fenton missed each other in the Yukon but they did manage to meet in Toronto several years later, probably in 1912 as Service left Canada en route to Europe. John Brown notes, "entertained him at dinner in our cottage – 'Faith Fenton' and I – at the Toronto General Hospital". When Service returned to North America in 1940 seeking refuge from the fighting in France, Fenton was dead and Brown was in poor health. A letter he wrote to Brown and his second wife at the time was offered at the same auction at which the Fenton proof was purchased.

The importance of the Fenton proof lies in its rarity and the further documentation it affords of the journey through the press made by *Songs of a Sourdough*. It allows one to see the changes that were made at a relatively late stage in the book's printing, and offers insight into the long process that led to the decision of Briggs to let the book stand (or fall) on its own merits. Though Fenton's comments about *Songs of a Sourdough* are unknown, she was clearly in a position to influence Briggs's decision. Her contribution may have been minimal, but it gains new importance through this proof.

Peter J. Mitham
Fredericton, New Brunswick

Notes

[1] Jill Downie, *The Passionate Pen: The Life and Times of Faith Fenton* (Scarborough, ON: Harper Collins Canada, 1996) is the most recent biography of Freeman/Fenton.
[2] James Mackay, *Vagabond of Verse* (Edinburgh: Mainstream, 1995) is the most recent biography of Service.
[3] "The Spell of the Yukon," copy with autograph notes by Robert W. Service, in Everett Eno Collection, Albert E. Peacock Collegiate, Moose Jaw, Saskatchewan.
[4] I draw here on three accounts of the publishing history of *Songs of a Sourdough*: Robert W. Service, *Ploughman of the Moon: An Adventure into Memory* (New York: Dodd, Mead, 1945), 323-33; Russell Bond, "I Sold Service to the Public," *Globe Magazine* [Toronto] 28 Jun. 1958: 7-8; Peter J. Mitham, "The Publication of Songs of a Sourdough," *Papers of the Bibliographical Society of Canada*, 34.1 (Spring 1996): 13- 61.
[5] "Literary Notes." *Canadian Courier*, 1.13 (23 Feb. 1907): 30.

Mark your calendar for upcoming events...

Planned Events 1997 ~ 1998
All lectures begin at 8:00 pm.

Wednesday 12 November
"Hitler, the Mormons, and Jack the Ripper: How Human Nature Propels Bad Forgeries into Great Hoaxes." Kenneth Rendell, North America's leading manuscript dealer.

Tuesday 3 February
The Gryphon Lecture on the History of the Book
"Type for Books and Books for Type: Mechanical Typesetting and Fine Books Between the Wars." Sebastian Carter of the Rampant Lions Press is the author of *Twentieth Century Type Designers*.

Thursday 5 March
"The Side Door Revisited: Dora Hood and Canadian Book Collecting." Professor Adrienne Hood, Department of History, University of Toronto.

The Barrett Collection

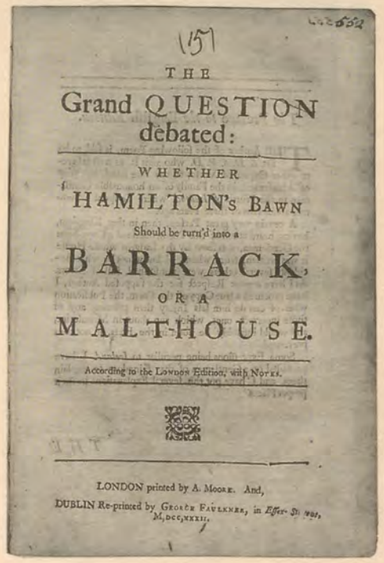
After a long journey, the Barrett Collection of eighteenth- and nineteenth-century books has finally arrived at the Fisher Library. Quintin Dick, an Anglo-Irish barrister and parliamentarian, assembled the collection, and the quality of the books and the range of topics covered clearly illustrate the diverse interests of this early nineteenth-century book collector. After visiting William Henry Barrett in 1938, Louis Blake Duff, whose own library forms the core of the Duff Collection in the Fisher Library, commented that he "had not seen before so many bibliographical glories under one ceiling".[1]

Quintin Dick was born in Dublin in 1777. His father, Samuel, was a Dublin East India linen merchant, and one of the original directors of the Bank of Ireland at its establishment in 1783. Several of the books in the collection contain Samuel Dick's elaborately stencilled ownership mark. Quintin Dick attended Trinity College, Dublin, from 1793 to 1797 and many of the volumes in the collection were received as prizes for scholarship. These have a bookplate identifying the recipient and are blind stamped (often quite roughly) with the Trinity College coat of arms.

Dick was called to the Irish bar in Hilary Term, 1800, and served briefly in the Irish Parliament before the Act of Union.[2] He first entered the English Parliament in 1803 as a representative for West Looe in Cornwall. In 1807 he received the seat for the city of Cashel in County Galway, Ireland, through purchase. Dick had first bargained for Tralee, but Viscount Castlereagh, who was at that time Secretary of State for War and Colonies, stopped this as he wished to impress upon Dick that "he may not mistake that he owes his seat to the government".[3] When Dick felt compelled to vote against the administration in 1809, he voluntarily resigned his seat. Dick returned to Parliament in 1826 and served in Orford, Maldon and Aylesbury until he retired in 1852. While in Parliament, Dick made a name for himself based on his conservatism and his silence. Grenville Fletcher noted that "a love of loyalty, veneration to the olden and established institutions of our country, its religion and its laws have ever been [his] predominating principles, and unshaken in that allegiance the present member for Maldon has followed the course of his public life, and certainly a long and tedious parliamentary career".[4] Dick was characterized as a man who never "opened his lips in utterance of any observation beyond five minutes during his parliamentary existence", and whose motto was "I would rather obey than work miracles".[5] Dick died on the 26th of March, 1858, aged 81, and his obituary in *The Gentleman's Magazine* described him as one who "was much respected as a man of independent thought, sterling good sense, and unwavering attachment to Protestant principles".[6]

Since Quintin Dick had never married, his considerable estate in excess of two million pounds passed to his sister's son. Charlotte Anna Dick had married William Hoare Hume whose family had ties to Canada, and it is presumably through this route that the impressive library of over 600 titles came to Ontario and the Barrett family of Port Dover. In 1984 the complete collection was donated to the Library and Archives of the Royal Ontario Museum by the Barrett family and, in April of this year, arrangements were made to transfer ownership of the collection to the University of Toronto. The collection is now housed in the Thomas Fisher Rare Book Library. The Museum retained approximately fifty titles, which relate to its research specialties.

The collection reflects the interests of an educated parliamentarian and barrister. As may be expected, many volumes that relate to Dick's career in politics, including government reports and minutes, are found in the collection. Perhaps of most interest are the volumes dealing with trials against the Duke of York and Lord Viscount Melville. Dick was in favour of the investigation of the Duke of York's



Top left: S. Dick's stencilled ownership mark.
Bottom left: Armorial bookplate of Quintin Dick, Esqr. with motto: Vincit Probus Labor, *Honest Labour Overcomes.*
Below, centre: Title page of Jonathan Swift, The Grand Question Debated *(Dublin, 1732).*
Right: The Barrett Library, Port Dover.

Plates III and VI from The Costume of the Original Inhabitants of the British Islands *by Samuel Rush Meyrick and Charles Hamilton Swift (London, 1821).*

alleged abuse of military patronage, and resigned rather than vote against the government. His books include *The Corrected Speeches of Mr. Wardle ... on the Charges Against his Royal Highness the Duke of York* (London, 1809) and the *Minutes of Evidence ... Upon the Conduct of H.R.H. the Commander in Chief* (London, 1809), the latter containing several annotations, presumably by Dick himself. In 1805 Dick had voted with the government minority against the censure of Melville, and his library also includes an annotated copy of *The Trial, by Impeachment of Henry Lord Viscount Melville* (London, 1806). Despite the fact that Dick had served in an Irish seat for only two years, his library shows a great deal of interest in Irish politics, particularly its history. One of the most important items is a bound collection of twenty-three pamphlets from the early eighteenth century. This includes an early pamphlet by Jonathan Swift, *The Grand Question Debated: Whether Hamilton's Bawn Should be Turn'd into a Barrack, or a Malt-house* (Dublin, 1732). *A Letter to the People of Ireland* (Dublin, 1729), written in imitation of Swift under the pseudonym M.B. Draper, is also included in the volume.

Dick was also interested in travel and journeyed to the Continent, as the several books inscribed in Dresden, Berlin and Paris indicate. He collected books on travel in countries ranging from Poland and Russia to England, Scotland and his native Ireland. Given the family's economic interests, it is not surprising that Dick owned several books on the customs and geography of India. These include two lavishly illustrated volumes, Fanny Parlby's *Wanderings of a Pilgrim in Search of the Picturesque* (London, 1850) and *Oriental Field Sports* by Captain William Thomas and Samuel Howett (London, 1807). Dick's interests ranged further afield to the New World. His library contains several maps of recent discoveries, such as Aaron Arrowsmith's *Map Exhibiting all of the New Discoveries in the Interior Part of North America* (London, 1814) and a collection of charts and maps illustrating the voyage of George Vancouver along the west coast of North America (London, 1798).

As was the case with many gentlemen in the nineteenth century, Dick had an interest in antiquarian research. The antiquities of England and Ireland figure prominently in the collection. He owned a complete set of Francis Grose's volumes on the antiquities of England, Wales, Scotland and Ireland (London, 1773-1791). Dick seems to have had a particular interest in Celtic history. He was a subscriber and member of the Irish Archaeological Society throughout the first half of the century, and his collection includes thirteen volumes issued by the society. His library also includes *The Costume of the Original Inhabitants of the British Islands* by Samuel Rush Meyrick and Charles Hamilton Swift (London, 1821), a work which influenced the antiquarian conception of Britain's Celtic past. Illustrated volumes on the antiquities and costume of other lands, such as Russia, China, Turkey and India are also represented.

Dick's taste in literature ranged from contemporary European authors to the classics. His library contains the collected works of authors such as Rousseau, Voltaire and Rabelais, as well as such English authors as Shakespeare and Spenser. He collected Greek and Latin authors both in the original languages and in translation. Alexander Pope's translations of Homer's *The Iliad* (London, 1805) and *The Odyssey* (London, 1806) are beautifully bound examples of this aspect of the collection.

Not only a collector with wide literary interests, Quintin Dick also recognized the aesthetic value of fine printing and binding. He also collected works that employed a wide variety of engraving techniques. His copy of *The Microcosm of London*, published by Rudolph Ackerman (London, 1808-1810), contains more than one hundred aquatint engravings by Charles August Pugin and Thomas Rowlandson. This volume is now rarely found complete, as the beautiful hand-coloured plates, which illustrate the architecture and life of London, were often removed and mounted separately. The many examples of fine binding, many by Irish binders, are particularly impressive. The fine quality of the books and the care with which they have been kept make the collection a pleasure to handle and use.

The Barrett collection is an important addition to the Fisher Library. Not only do individual volumes complement the library's existing collections of fine printing, New World exploration and Irish studies, but the complete collection also provides a fascinating glimpse into one man's intellectual life. The many impressive volumes, only a few of which have been mentioned here, will be invaluable resources for researchers with a wide variety of interests for years to come.

Richard Moll
Thomas Fisher Rare Book Library

Notes

[1] Louis Blake Duff, Private Correspondence to William Henry Barrett, August 4, 1938. This letter is now inserted in *The Microcosm of London*.

[2] *The House of Commons*, 1790-1820, ed. R.G. Thorne (London, 1986), 594.

[3] *Ibid.*

[4] Grenville Fletcher, *Parliamentary Portraits of the Present Period* (London, 1847), 254. This volume is included in the collection.

[5] *Ibid.*

[6] *The Gentleman's Magazine* 204; n.s. 4 (1858): I. 559.

John Taylor, the Water Poet

Few people nowadays have heard of the self-styled and self-taught "Kings Maiesties Water Poet", but in his day he was not only known to almost everybody, high and low, but was also very popular. The occasion for this memorial is the recent gift, by Professor Ralph Stanton, of two copies of *All the Workes of Iohn Taylor the Water-Poet*. At London: Printed by J.B. for Iames Boler, 1630.

> These Bookes in number sixty three
> are heere,
> Bound in one Volume, scattred here
> and there,
> They stand not thus in order in the
> booke;
> But any man may finde them, that will
> looke.

John Taylor was born in Gloucester, England, on the 24th August, 1580, the son, it is supposed, of humble parents. His education was limited and he always regretted his failure to learn Latin. In 1603 he went to London where he was apprenticed to a waterman. Being gregarious by nature, he made many friends in all walks of life as he ferried people up and down the Thames. At this time the River Thames was the main thoroughfare of the city, and the watermen were essential to the city's well-being. They also served as reserves for the Navy, and Taylor took part in a number of naval expeditions. He was present at the siege of Cadiz in 1596, and in 1597 sailed to the Azores in the *Rainbow*. Once his apprenticeship was over, he worked as a waterman, then became "bottleman" at the Tower of London under its Lieutenant, Sir William Waad.

> "About three hundred and
> twenty yeares since ... there was a
> guift giuen to the Tower, or to the
> Lieutenants thereof ... which guift
> was two blacke leather bottles, or
> bombards of wine, from every ship
> that brought wine into the Riuer of
> Thames." *(Taylor's farewell to the Tower bottles)*

During this time, he discovered the delights of literature and learning. He read avidly, made copious notes and found that he had a turn for rhyming. For over forty years he poured out prose and verse, sometimes using both in the same piece, on diverse topics, which were no sooner written than printed. In this volume they include travel writings, religious verses, humorous essays, a work on the Navy, verses attacking Thomas Coryate, *A Memoriall of all the English Monarchs, being in number 151. From Brute to King Charles* (illustrated with vignettes), *The English Monarchs from the Conquest to the Present* (illustrated with portraits), and funeral elegies.

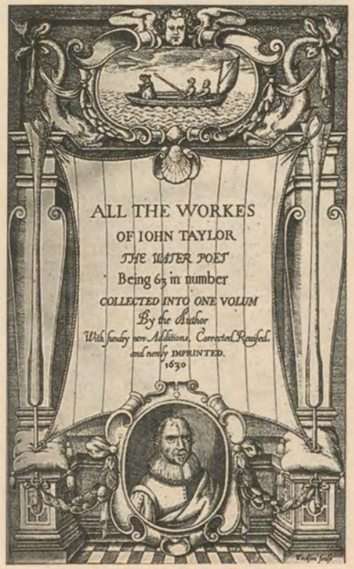
Although the *Dictionary of National Biography* dismisses him as a "literary bargee", he nevertheless provides a mirror of his age that is of great value to social historians.

Taylor's first printed work, *The Sculler, rowing from Tiber to Thames with his boate laden with a hotch-potch, or Gallimaufry of Sonnets, Satyres, and Epigrams,* appeared in 1612. It is an odd mixture of religious, pastoral and personal verses mixed with bawdy rhymes.

> Good gentle Reader, if I doe transgress,
> I know you know, that I did ne're
> professe,
> Vntill this time in Print to be a Poet:
> And now to exercise my wits I show it.
> View but the intrals of this little booke,
> And thou wilt say that I some paines
> haue tooke:
> Paines mixed with pleasure, pleasure
> ioyn'd with pain
> Produc'd this issue of my laboring
> braine. (p. 15)

Various friends, including Richard Branthwayte [sic] and Maximilian Waad from the Tower, and writers Nicholas Breton and Samuel Rowlands, provide commendatory verses. True to the verse quoted at the beginning of this article, this piece is bound towards the end of the *Workes*.

Taylor's post as bottleman ended when a new lieutenant demanded that the occupant buy the position.



IAMES,
Of that Name THE FIRST,
And I. Monarch of the whole Iland
of GREAT BRITAINE, &c.
VVEre all the flatt'ry of the world in me,
Great King of hearts & Arts, great Britaines
Yet all that flattery could not flatter thee: (King
Or adde to thy renowne the smallest thing.
My Muse (with truth and freedome) dares to sing,
Thou wert a Monarch lou'd of God and Men.
Two famous Kingdomes thou to one didst bring,
And gau'st lost Britaines name her name agen.
Thou causedst Doctors with their learned pen,
The sacred Bible newly to translate.
Thy wisdome found the damned powder'd Den,
That hell had hatcht to ouerthrow thy state.
And all the world thy Motto must allow,
The peace makers are blest; and so art thou.

Below left: The added engraved title page from John Taylor's Workes, *1630.*
Below right: Illustration of King James I from The English Monarchs from the Conquest to the Present.

"VVho e'er giues for you twenty
pounds a yeare,
Must from the Marchants pilfer
fourescore more,
Or else he cannot liue and pay the
score.
And to close vp this point, I say in
briefe,
VVho buyes it is a begger or a Thiefe,
Or else a Foole, or to make all agree,
He may be Foole, Thiefe, Begger, all
the Three.
So you false bottles to you both adieu,
The Thames for me, not a Denier for
you. (*Taylor's farewell to the Tower bottles*)

For the next years Taylor devoted himself to travelling, funding his journeys by wagering that he could manage without money while en route. These took place mostly within the British Isles, but sometimes abroad. His first journey was to Hamburg in Germany, in August 1616, where he was impressed by the buildings but not by the people. In 1618 he advertised a walk to Scotland; if people would sponsor him, paying on his return, he promised to travel "not carrying any money to or fro, neither begging, borrowing, or asking meate, drinke or lodging", though he did take a servant and a packhorse with him. He printed the tale of his adventures in *The Pennyles Pilgrimage.* Amazingly, wherever he went people offered him hospitality, if not in one place then in another. He set out on 14th July, and on the way met many friends and made new ones.

The Tuesday Iulyes one and twentieth
day,
I to the Citie Lichfield tooke my way,
At Sutton Cossill with some friends I
met,
And much adoe I had from thence to
get,
There I was almost put vnto my
trumps,
My horses shooes were worne as
thinne as pumps,
But noble Vulcan, a mad smuggy
Smith,
All reparations me did furnish with.
The shooes were well remou'd, my
Palfrey shod,
And he referr'd the payment vnto God.
I found a friend, when I to Lichfield
came,
A Ioyner, and Iohn Piddock is his
name,
He made me welcome, for he knew
my iaunt,
And he did furnish me with good
prouant:
He offred me money, I refus'd it,
And so I tooke my leaue, with thankes
excus'd it. (p. 124)

It took Taylor a month to reach Edinburgh where he saw the sights, and then went on to Stirling where he planned to visit his "honourable friends the Earle of Marr and Sir William Murray, Knight, Lord of Abercarny". Finding them absent on a hunting trip in the Highlands, he followed them and was warmly welcomed. They entertained him royally, game was plentiful, and he was amazed by the mountains, the clear air, and the fact that they travelled for twelve days without seeing any cultivated land or domestic animals. After thirty-five days of enjoyment Taylor began his return journey, first divesting himself of all his money, including a gold piece bestowed upon him by Ben Jonson whom he met in Leith. On the 15th October he arrived in London, all his expenses having been paid for by a friend who wanted his company on the way south.

Getting the money from his thousand or so sponsors proved the most difficult part of this adventure, and Taylor complained about them in *A Kicksey VVinsey, or A Lerry Come-Twang: wherein Iohn Taylor hath Satyrically suted seuen hundred and fifty of his bad debtors, that will not pay him for his returne of his iourney from Scotland.*

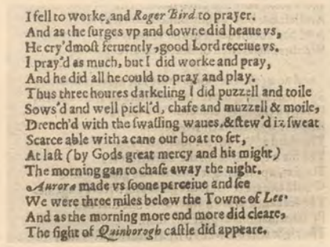
Inuectiue lines, or words, I write nor
say
To none but those that can, and will
not pay:
And whoso payes with good, or with ill
will,
Is freed from out the compasse of my
quill.
They must not take me for a stupid
asse,
That I (vnfeeling) will let these things
passe.
If they beare mindes to wrong me, let
them know,
I haue a tongue and pen, my wrongs
to show. (p. 42)

Other such journeys are described in titles such as *A very Merrie VVherrie-Ferry Voyage, or, Yorke for my Money,* and *A Discouery by Sea, from London to Salisbury.* But Taylor's craziest trip was undertaken for a wager in 1619 with an equally mad friend. He described it in *The Praise of Hemp-Seed: with The Voyage of Mr. Roger Bird and the writer hereof, in a Boat of browne-Paper, from London to Quinborough in Kent.*

I and a Vintner (Roger Bird by name)
(A man whom Fortune neuer yet could
tame)
Tooke ship vpon the vigill of Saint
Iames
And boldly ventur'd downe the Riuer
Thames,
Lauin and cutting through each raging
billow,
(In such a Boat which neuer had a
fellow)
Hauing no kinde of mettall or no wood
To helpe vs eyther in our Ebbe or
Flood:
For as our boat was paper, so our
Oares
Were Stock-fish, caught neere to the
Island shores. (p. 73)

"Stock-fishes vnbeaten, bound
fast to two Canes with pack-thread."

Naturally the boat soon began to leak. Had Taylor not bound "eight Bullocks bladders" to the sides of the boat it would have gone badly with them. As it was, the adventurers spent two very uncomfortable nights and a day on the water, watched by crowds on shore, and followed by a flotilla of boats and barges. After much rowing by Taylor and praying by Bird, they reached Quinborough early on the second morning. There they were entertained by the mayor, while their "poore" boat was torn apart by the townspeople, "wearing the reliques in their hats and caps". (p. 74)


I fell to worke, and *Roger Bird* to prayer.
And as the surges vp and downe did heaue vs,
He cry'd most feruently, good Lord receiue vs,
I pray'd as much, but I did worke and pray,
And he did all he could to pray and play.
Thus three houres darkeling I did puzzell and toile
Sows'd and well pickl'd, chafe and muzzell & moile,
Drench'd with the swalling waues, & stew'd in sweat
Scarce able with a cane our boat to set,
At last (by Gods great mercy and his might)
The morning gan to chase away the night,
Aurora made vs soone perceiue and see
We were three miles below the Towne of *Lee*,
And as the morning more and more did cleare,
The sight of *Quinborogh* castle did appeare.

Taylor had his serious side too. He maintained an interest in the affairs of the watermen, and acted as one of their spokesman on a number of occasions. In 1614 he presented a petition to the King on their behalf against the new theatres being built on the north bank of the River, while those on the south bank, like the Globe, the Rose, and the Swan, were disappearing and not being replaced. This meant the loss of thousands of fares, "people, that were vsed to spend their monies by water", *(The True Cause of the Water-mens suit concerning Players, and the reasons that their Playing on London side is their extreame hindrances,* p. 172). He cared about what was happening in Bohemia, where the Protestant Frederick, married to Elizabeth, the daughter of James I, was elected king in 1618. News that the Habsburg army was about to invade Bohemia induced Taylor to go to Prague to see for himself what was happening. He sailed from Gravesend on the 26th August 1620 and returned on 28th October. While there he spent much time at court, and even held the infant Prince Rupert in his arms.

There for a token I did thinke it meet,
To take the shooes from off this Prince
his feet:
I doe not say I stole, but I did take,
And whil'st I liue, Ile keepe them for
his sake. (*Taylors Travels to Prague in Bohemia,* p. 97)

After three weeks in Prague with his companions, his brother, and another waterman, Tilbery, they set out on their return journey first hiring a boat and travelling 600 miles down the Elbe to Hamburg. His report about conditions in Prague was reassuring. The "valiant braue Bohemian force" was keeping the enemy at bay.

The Citty of Prague hath in it
(by reason of the wars) thrice the
number of its owne Inhabitants, and
yet for all that, victuals is in such
great plenty, that sixe men cannot
eate three halfe penny worth of
bread, and I did buy in the Market
a fat goose well roast for the valew
of 9. Pence English.

John Taylor continued to travel and write until his death in 1653. A committed royalist, he kept a low profile during the Civil War, living in Oxford for three years. By 1647 he was back in London where he kept a pub in Longacre. First named the Crown, he changed it to the Mourning Crown after the execution of King Charles I, and, when this was objected to, to the Poet's Head with his own likeness on the sign.

"He was very facetious and diverting company; and for stories and lively telling them, few could outdo him", wrote John Aubrey.

Further details of Taylor's life and deeds can be found in his writings, and in a biography, by Bernard Capp, *The World of John Taylor, the Water-Poet* (Oxford, 1994).

Anne Jocz
Thomas Fisher Rare Book Library

Experiencing India: an Exhibition on the Occasion of the Fiftieth Anniversary of Independence

The sun has been setting on what the world knew as the British Empire, and taking fifty years to do it: from the exit from India in 1947 to the pullout from Hong Kong just this year. With Hong Kong promised a distinct status for the next fifty years, an assessment of British links with India that have endured for the past fifty may be timely. And the British experience in India can tie in with the current anniversary commemorations of Indian and Pakistani independence. The exhibition will run from mid-January through March.

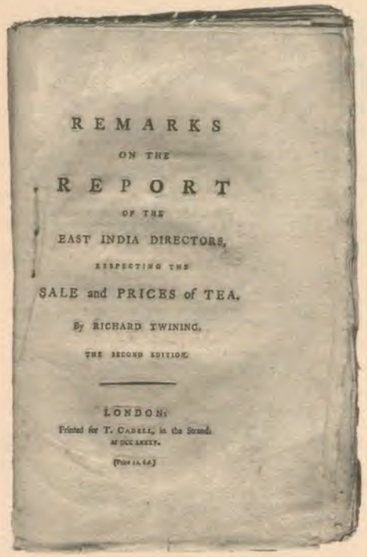
Europe's modern ties with the Indian subcontinent go back five hundred years. They began in an era of two important advancing technologies: navigation and printing. As Portuguese and then other ships rounded Africa and sailed into the Indian Ocean, printing presses were multiplying in Europe. From the sixteenth century onward, reports of voyages and discoveries were disseminated in Europe to a wider and more literate public than any earlier era had known.

CALLEE, or the BLACK GODDESS, to whom HUMAN SACRIFICES were anciently offered in Hindostan

The first literature was distinctly international. What was published by the Portuguese in Lisbon, the Dutch in Amsterdam, or the French in Paris, soon appeared in English in London. European readers' fascination with reports of voyages and travels paralleled what we display today when glued to televised images from the moon or Mars.

After a time, particularly as the eighteenth century drew to a close, the discourse shifted to a more distinctively British experience. Not quite a state, but a para-state, was the East India Company. It traded in the ports of Surat (and later Bombay) on India's west coast, Calcutta in the east, and Madras in the southeast. This Company's role can be compared and contrasted with its contemporary on another continent, the Hudson's Bay Company.

The Goddess Kali, from Thomas Maurice. Indian Antiquities. *London, 1793.*


REMARKS
ON THE
REPORT
OF THE
EAST INDIA DIRECTORS,
RESPECTING THE
SALE and PRICES of TEA.
By RICHARD TWINING.
THE SECOND EDITION.
LONDON:
Printed for T. CADELL, in the Strand.
M DCC LXXXIV.

The Company's trade, and the political and commercial discussions in Britain over such matters as the price of tea, generated a large volume of print in Britain. We sample this literature, including a 1785 pamphlet on the tea trade by one Richard Twining, whose family's name is still attached to the beverage two centuries later.

And, as Britain replaced the commercial role of the East India Company with a more direct colonial administration, the volume of administrative and political literature grew. Documents include, for instance, the 1787–95 impeachment trial of the governor of Bengal, Warren Hastings, which ended in his acquittal but forced his retirement.

Britain's administrative role in India expanded during the nineteenth century. Comparing 1800 with 1900, we can see the establishment of military and police discipline, a judiciary, rudimentary roads, and telegraph connections. Most important may well have been the civil service, the postal system, and the railways—institutions that have endured in India even after the mid-twentieth-century departure of the British. Moreover, Britain introduced schools and universities on the British model and turned English into the language of interregional domestic communication, international contact, and for an educated minority, even an Indian vernacular. International communication among Hindus (for that matter, also Buddhists, Muslims, Jains, Sikhs, and Parsi Zoroastrians) today takes place in English.

Britain gave English to India, but India also contributed to English. The language acquired a vocabulary from Britain's Indian experience whose origins are not always recognized by its users in the West. "Punch", a fruit blend, comes from the Indian word for five (cognate with the Greek *penta*, because five beverages were mixed in its preparation. "Khaki", the word for a camouflage colour of military uniforms, comes from the Hindi and Persian *khak*, meaning "dust".

By the late nineteenth century, British writers in India were compiling lists and dictionaries of Indian vocabulary that had made its way into English. The most celebrated of these glossaries was produced by Henry Yule in 1903. He gave it a loanword title *Hobson-Jobson*, which in Anglo-Indian usage meant a hubbub or commotion. The etymology? Shi'i Muslim grief over the martyrdom of Husayn in 680, re-enacted in an annual passion drama, with crowds exclaiming "Hasan" and "Husayn".

Es ithæ, de quibus jam actum fumus, adeo familiari funt in uſu apud omnes Indiæ populos, ut videamur operam velle perdere, ſi latius de iis agamus, cum quis latis Linſcotanus expertiſſimus rerum Indicarum ſcriptor, de iis fatis copioſe egit, quem Autorem (ut hoc obiter dicam) immerito multi ſtolæ fidei inſectantur,

NVX FAVTEL, & BEFELE.

cum certe in iis, quæ ipſe viſu percepit, optima fide egerit. Cæterum de modo ſit illud addam, quod vel reliqui ſcriptores omiſere, vel non ſatis luculente deſcripſere. Folia, igitur illa, quæ Malaii *Siriſi* vocant, Javani *Beetle*, ubi maſticentur ſine admixta calce, amara ſunt, & linguam pungentia, inde addito frufto hoc *Pynang* dicto Javanis Arabibus,

Top left: Richard Twining's 1785 pamphlet on the tea trade.
Bottom left: From Jakob de Bondt. Historiae Naturalis & Medicae Indiae Orientalis *(in Willem Piso.* De Indiae. *Amstelaedami, 1658).*
Top right: From De La Crequinière. The Agreement of the Customs of East-Indians with those of the Jews, and Other Ancient People. *London, 1705.*
Bottom right: Added engraved title page showing the practice of suttee from Abraham Roger. La Porte Ouverte. *Amsterdam, 1670.*

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As traders and as administrators, the British needed to figure out the intricacies of the vast terrain with which they dealt. Geographical and botanical descriptions form part of the literature, including an important part of its pictorial illustrations. Tropical plants foreign to Europe included herbs and spices of all sorts.

When it came to human culture there was much to describe. The architecture of current buildings and the structure of village life were catalogued and depicted, as were the ruined monuments of India's centuries-old past. In social matters there was a need to understand both Muslim and Hindu laws as they functioned in the subcontinent. The exhibition will include published studies and summaries of these.

Indeed, it was a desire not to be dependent on the interpretations of local Hindu *pandits* that turned the jurist William Jones into a pioneer student of Sanskrit in the 1780s. Orientalist scholarship flourished in the nineteenth century, exploring literary, philosophical, and religious genres as well as law.

Modern European scholarship is distinguished by the comparative approach. Noticed by Europeans, and then explored in detail, were resemblances of both grammatical structure and particular vocabulary between the Sanskritic languages of much of India (also Persian, used by Muslims) and the languages of most of Europe, whether Germanic, Romanic, or Slavic. In the south, Tamil and other languages stood apart, as did Arabic and Hebrew in the Middle East, and also Turkish; hence, one cannot base a general theory of culture solely on resemblances between India and Europe. Nonetheless, comparative Indo-European linguistics remains one of the great intellectual accomplishments of the nineteenth century.

An important genre of literature is the writing by Christian missionaries, both Catholic and Protestant. Missionaries were not of one single opinion concerning what they encountered. Some, notably the Jesuits, wanted to describe what they found in the local culture as a point of contact for their preaching message. They would treat local institutions and beliefs as something to build on, and tried to present their own message translated into local terms.

Others, including Catholic orders like the Dominicans but also many Protestants, were more inclined to repudiate indigenous usage and sweep it away. They would treat local institutions and beliefs as pagan, to be destroyed rather than endorsed. The basic terms of assimilation versus rejection of the target culture, a recurring theme throughout the Christian missionary experience, are illustrated in India mission material.

The missionary conscience could and did overlap with voices in the wider society on matters of moral concern. Whether motivated religiously or otherwise, moral outrage reached what may have been its highest decibel level regarding the practice termed *sati* ("suttee"), the traditionally expected self-immolation of Hindu widows on their husbands' funeral pyres. Just how often this actually took place, and whether widows jumped of their own accord or were pushed, is a matter for subtle historical debate and assessment. One thing is clear: to Europeans it was a diabolical practice, as the frontispiece to Abraham Roger's *La Porte Ouverte* (1670) illustrates. And another thing is clear: to Indian reformers in the nineteenth and twentieth centuries, *sati* was a practice to be outlawed.

Though repudiating some aspects of Indian life, Britain was indisputably proud of its relationship to India. In the decades before 1947, the titles FID DEF and IND IMP (defender of the faith, emperor of India) were the two principal things said about the ruler on the reverses of British coins. Leaving India may have meant not having to worry about *sati*, but it was also the loss of rule over hundreds of millions of human beings, in one of the three or four principal older centres of civilization on this planet.

Britons came to India for service, and for adventure. They served, and they had adventures. Many stayed and were profoundly touched by the friendships they made and the lessons they learned in a land they saw as exotic. This is evident in nineteenth-century diaries, poems, and fiction writing. Some from the West came to think of India if not as their home, at least as a sojourn that they needed to interpret to their fellow Britons. Of the many who wrote, a figure who springs to mind is Rudyard Kipling, whose works are well represented in the Fisher Library's collection. We hope to illustrate how the people and culture of the Indian subcontinent stirred the imagination and the conscience not only of Kipling, but of all England.

In arranging this exhibition, I am relying almost exclusively on the Thomas Fisher Rare Book Library's holdings for the contents of the eight displays on the second-floor entry level. Items borrowed from a local colleague's private collection will be shown along with Fisher material mainly in the first-floor cases.

Willard G. Oxtoby, Professor
Comparative Study of Religion
Trinity College, University of Toronto

In Memoriam Joseph A. Brabant

Joseph L. Brabant died on April 27, 1997. He had just given to the Thomas Fisher Rare Book Library the largest and most valuable single-author collection we have ever received. Over a period of more than forty years he had pursued the works of Lewis Carroll with a devotion and persistence so remarkable that he had achieved the largest collection in private hands in the world, and his gift vaults the Fisher Library into the top five institutional collections of the Reverend Charles Lutwidge Dodgson, mathematical don of Christ Church College, Oxford, who holds a unique place in the history of English Literature.

During a long legal career Joe Brabant travelled extensively in Canada, the United States, Great Britain and Europe, and, on every trip made time for visits to book stores. He became well known to the major antiquarian dealers in many cities and towns and will long be remembered for his regular perambulation of the bookshops of Toronto where unusual pieces of Carrolliana would be held for him. Towards the end of his life it became a considerable challenge for booksellers to find items for him which he did not already have.

Lewis Carroll, who lived from 1832 to 1898, is of course remembered primarily for three books: *Alice's Adventures in Wonderland* (1865), *Through the Looking-Glass* (1872), and *The Hunting of the Snark* (1876), but he wrote and published much more than that. The Williams/Madan/Green bibliography lists 286 lifetime publications (including a few printed posthumously), and when one realizes that there were over one hundred editions and reprints of *Wonderland* alone before 1898 the collecting challenge becomes much more formidable.

Lewis Carroll has been collected intensively ever since his death. Even in his lifetime the 1865 suppressed *Alice* had become a famous rarity. Joe Brabant never found an 1865 *Alice* at a price he could afford (only 23 surviving copies are recorded) but he did get the New York

continues on next page

continued from previous page

1866 edition, which consists of the 1865 sheets with a cancel title-leaf, and every other life-time edition. He did not, however, stop there. He also accumulated every edition up to the present, in all languages, that he could find. This policy of collecting in depth was applied to all of the works. He acquired many evocative association copies, his favourite being a copy of the first edition of *Looking-Glass* inscribed by the illustrator John Tenniel, with a drawing of the Mad Hatter.

Distinguished as the runs of editions, states and issues of all the works are, what makes the Brabant Collection truly unique is the ephemera. From Christ Church Common Room notices (an unrecorded one was discovered when the collection was being appraised) to recent magazine advertisements, the whole range of Carroll's interests, activities and influence can be comprehended. There are photographs taken by Carroll (and he was a pioneer of that art), board games, ceramic figures of Alice characters, mathematical puzzles and hundreds of posters, including one for the 1932 Hollywood movie with Cary Grant as the Mock Turtle, Gary Cooper as the White Knight and W.C. Fields as Humpty Dumpty.

The Brabant Collection is a splendid example of bibliophilic creativity. What began and endured as a private passion has been transformed into a valuable and beautiful public research resource and Joseph Brabant has triumphantly earned his place in the Valhalla of Bibliophiles.

As the Mad Hatter sang:

> Twinkle, twinkle little bat!
> How I wonder what you're at!
> Up above the world you fly,
> Like a teatray in the sky.

And the Brabant Collection has a teatray too…

Richard Landon, Director
Thomas Fisher Rare Book Library

New Greeting Cards!

Look for the Library's new greeting and Christmas cards.

Two cards are reproductions from the Cheng Yu Tung East Asian rare book room and six are reproductions from material in the Thomas Fisher Rare Book Library.

Cards and exhibition catalogues can be purchased at the Sales/Souvenirs Desk on the second floor of the Robarts Library. Cards are sold at most fall meetings of the Friends of the Fisher Library.

Left: Sled Dog. *Clarence Gagnon, artist. From Louis Frédéric Rouquette's* Le grand silence blanc. *Paris, Éditions Mornay, 1928.*
Right: Egyptian Bird. *Jean-François Champollion.* Monuments de l'Égypte et de la Nubie. *Paris, Firmin Didot frères, 1835-1845.*

Thank You Dorian

The staff of the Thomas Fisher Rare Book Library and the Library's Department of Development and Public Affairs want to thank Dorian Simos for his years of excellent service to the Friends of the Thomas Fisher Rare Book Library. Dorian has accepted a position in the Continuing Engineering Education Office, and we all wish him well.

Editor's Note

This issue was edited by Gayle Garlock and Anne Jocz, and designed by Maureen Morin. Comments and/or suggestions should be sent to Gayle Garlock, Director, Development and Public Affairs, University of Toronto Library, Toronto, Ontario M5S 1A5 (416) 978-7655.

The Halcyon: The Newsletter of the Friends of The Thomas Fisher Rare Book Library is published twice a year in November and June. *Halcyon* includes short articles on recent noteworthy gifts and acquisitions of the Fisher Rare Book Library, recent exhibitions in the Fisher Library, activities of the Friends and other short articles of interest to the Friends.

Members of the editorial board of *Halcyon* are Gayle Garlock, Editor, Anne Jocz from the Fisher Library, and Maureen Morin from the Information Commons.

Erratum

We regret that C. Duff Stewart, who is a supporting member, was inadvertently listed as an individual member in the June 1997 issue.

The H·A·L·C·Y·O·N

University of Toronto Library
Toronto, Ontario M5S 1A5